

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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VOL. 51—No. 3.

SATURDAY, JANUARY 18, 1873.

PRICE { 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE.—THIS DAY, SATURDAY,
January 14.—FIRST SATURDAY CONCERT of the Second Series, 1872-73.—The C minor Symphony (Beethoven); Concerto for violoncello and orchestra, first time of performance (Platti); Trumpet Overture (Mendelssohn); Ballet music in "Gustave," first time at these concerts (Auber); Mme. Patey and Mr. William Castle, Solo Violoncello, Signor Platti. Full orchestra. Conductor—Mr. MANNES. Numbered stalls, Half-a-crown; Transferable Staff tickets for the 14 Concerts, One Guinea. Admission to Palace, Half-Crown, or by Guinea Season Ticket.

PATRON—H.R.H. THE DUKE OF EDINBURGH, K.G.

FOURTH BRITISH ORCHESTRAL CONCERT, ST. JAMES'S HALL. Conductor—Mr. GEORGE MOUNT. THURSDAY, January 23. Symphony (B flat), Beethoven; Overture (MS.), St. John the Baptist (first time), G. A. Macfarren; Concerto (A minor), No. 5, Molique. Overture, Der Freyschütz, Weber. Violin—Mr. Carrodus. Vocalists—Mme. Florence Lancia, Mr. W. H. Cummings, and Mr. Santley. Stalls, 10s. 6d.; balcony, unreserved, 4s.; area, reserved, 5s.; Tickets, 2s. and 1s.—Stanley Lucas, Weber & Co., 54, New Bond Street; Cramer, 201, Regent Street; L. Cook, 63, New Bond Street; Chappell, 59, New Bond Street; R. Ollivier, 38, Old Bond Street; Mitchell's, 33, Old Bond Street; Keith, Prowse, 48, Cheapside; Hays, Royal Exchange; and Austin's Ticket Office, St. James's Hall, Piccadilly.

MOZART AND BEETHOVEN SOCIETY.—President
—The Most Honourable The Marquis of LONDONDERRY; Vice-President—
Herr SCHUBERTH. THIRD SEASON, 1873. The NEXT CONCERT will take place at the BEETHOVEN ROOMS on WEDNESDAY, January 29th.

WEDNESDAY EVENING NEXT, JANUARY 22.

LONDON BALLAD CONCERTS, ST. JAMES'S HALL.
—Under the direction of Mr. John Boosey.—Wednesday next, January 22, at eight o'clock. Artists—Miss Edith Wynne, Miss Banks, and Madame Patey; Mr. Sims Reeves, Mr. Nordblom, and Mr. Santley. The London Orpheus Quartett; Pianoforte—Miss Kate Roberts. Conductors—Mr. J. L. Hutton and Mr. Lutz. Tickets, 1s. to 6s., to be had of Austin, St. James's Hall; and Boosey & Co., Holles Street.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley Street, Cavendish Square, W.—President—Sir JULIUS BENEDICT; Founder and Director—Herr SCHUBERTH. SEVENTH SEASON, 1873.—The Concerts of this Society will be held as follows, viz.:

37th Concert Wednesday, February 19th.
38th do Wednesday, April 2nd.
39th do Wednesday, May 14th.
40th do Wednesday, June 18th.

Full Prospectus will be ready on the 1st of February, and may be obtained of Messrs. D. DAVISON & CO., 244, Regent Street, and Messrs. Cramer, Wood & Co., 201, Regent Street.

H. G. HOPPER, Hon. Sec.

FRIDAY NEXT.

SACRED HARMONIC SOCIETY, EXETER HALL.— Conductor, Sir MICHAEL COSTA.—ON FRIDAY NEXT, Jan. 24, Handel's "ISRAEL IN EGYPT." Principal Vocalists—Miss Edith Wynne, Mrs. Suter, Madame Patey, Mr. Sims Reeves, Mr. Santley, Mr. M. Smith, and Mr. Lewis Thomas. Organist, Mr. Willing. Tickets, 3s., 6s., and 10s. 6d.

MISS MARION SEVERN will sing "HE WILL BE THERE" at Miss ELCHO'S EVENING CONCERT, Hanover Square Rooms, on the 21st inst., and at all her engagements during the ensuing season. Post free for 18 stamps. LAMBTON COCK, 63, New Bond Street.

MISS ELCHO and M. MELCHISEDECK, will sing Henry Smart's popular duet, "When the wind blows in from the sea," at Miss Elcho's Second Concert, at the Hanover Square Rooms, on Tuesday evening, January 21.

MISS PURDY will sing, at Mr. Henry Holmes's Concert, St. George's Hall, on Wednesday, an Italian air and an English ballad. 35, Victoria Road, Kensington, W.

"THE MESSAGE."

M. R. VERNON RIGBY will sing Blumenthal's popular song, "THE MESSAGE," at Manchester, January 18th; and Leeds, 31st.

"THE MESSAGE" AND "SI TU SAYAIS."

M. R. ALFRED HEMMING will make his first appearance, since his return from Italy, at Glasgow, Saturday, Feb. 1, and will sing Blumenthal's admired song, "THE MESSAGE," and Balfe's "SI TU SAYAIS."

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1. Each Competitor to send to the Secretary of the Club, on or before the 17th of March next, 1873, *Two Scores* of the Glee (clearly copied), and a copy of the words to print from.
2. Each Composition to be marked with a Motto—the same Motto to be on the copy of words, the *Scores*, and upon a sealed Envelope containing the Composer's name and address.
3. Manuscripts sent to the Secretary not to be in the Composer's hand writing.
4. Any Competitor, directly or indirectly canvassing the members so as to influence their decision, will be disqualified from gaining the prize.
5. The successful Glee to become the property of the Club.
6. No Competitor shall be awarded more than one of the above Prizes; but, should the Committee consider a Second Competition of sufficient merit, they shall have the option of purchasing it for the Club.

The Glees to be performed at a meeting of the Club as early as possible in the season, and the Members then present will decide, by Ballot, which of the Compositions shall have the Prize. After the decision, the Envelopes belonging to the successful Glees will be opened, and the Composer's name declared. All the other Envelopes will be destroyed unopened, and the Honorary Secretary will be requested not to disclose the names of such unsuccessful Competitors as may apply to him for their manuscripts.

By Order,
HENRY BUSSELL, Hon. Secretary,
7, Westmoreland Street, Dublin, 9th Jan., 1873.

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MISS ELIZA HEYWOOD (Contralto).—Communications respecting engagements for Oratorios and Concerts, to be addressed, Blenheim Terrace, Old Trafford, Manchester.

N.B.—The Publication of this Work is delayed until the First of March, in order to include TWELVE POSTHUMOUS NUMBERS, which will render the Volume complete.

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 WORDS BY (SONG.) MUSIC BY
 WM. HENDERSON. EMILE BERGER.



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Sweet hawthorn time—fair month of May!
 What joys attend thine advent gay!
 On every tree the birds sing,
 From hill and dale glad echoes ring;
 The lark, inspir'd, to Heav'n ascends,
 The gurgling brook in beauty wends
 By mossy bank and grassy brane,
 Where violets bloom and lambkins play.

Delightful Spring—sweet month of May!

What joys attend thine advent gay!

In mantle clad of fairest sheen,
 The woods burst forth in virgin green—
 Bright home of birds and flow'rets gay,
 The streamlet woves thy sheltered way;
 Thro' primrose dell, sweet hawthorn glades,
 And silver birches' fragrant shades,
 Where nightingales, at close of day,
 In leafy bow'r trill raptur'd lay.

Delightful Spring—sweet month of May!

What joys attend thine advent gay!

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Just Published,
"ST. PATRICK AT TARA."
 CANTATA.

By PROFESSOR GLOVER.

Dedicated by permission to
 HIS ROYAL HIGHNESS PRINCE ARTHUR PATRICK.

Price 3s.; bound in cloth, gilt, 5s.

London: DUNCAN DAVISON & CO., 244, Regent Street, W.

"The publication of Professor Glover's Cantata, 'St. Patrick at Tara,' will be gladly welcomed by choral societies, requiring a work of moderate difficulty but extensive interest. The subject, essentially national in character, is, moreover, one that could scarcely fail to awaken the attention of most people, but more especially Irishmen, who will doubtless see that the spirit of the ancient bards has not entirely passed away from the more prosaic times. For freedom of melody treatment and characteristic harmony Mr. Glover's Cantata deserves to be widely known. There is a special interest attached to the work, inasmuch as H.R.H. Prince Arthur Patrick has been pleased to accept the dedication of a theme which treats of a period of ever-living interest."—*Morning Post*.

"This cantata, it may be remembered, was performed at St. George's Hall last year, and was remarkably well received. It has now been published in a convenient and elegant volume, uniform with Professor Glover's edition of Moore's 'Irish Melodies.' The theme of the cantata is the introduction of Christianity into Ireland, and the poetical selections set to music are taken from the works of Ossian, Moore, Clarence Mangan, and other poets. The peculiar and distinguishing characteristic of the composition consist in the intermingling of music of a national with music of a sacred description, which produces a striking and not unpleasing effect. There are several pretty melodies in this cantata, among which a contralto solo, 'I often wish,' and a bass song, 'Lord have mercy upon me,' stand out conspicuously. At the execution of 'St. Patrick at Tara' does not present any formidable difficulties, we should say it is likely to become a favourite with amateur choral societies, as well as with their audiences."—*The Echo*.

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FOR THE PIANOFORTE.

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 At the ROYAL STRAND THEATRE, under the direction of Mr. John Fitzgerald.
 At the Royal Assembly Rooms, MARGATE, under the direction of Mr. Spillane.

"Mr. Wilford Morgan is to be congratulated. Singer, actor, and composer, equally pleasure-giving in each capacity; but, for choice, most admirable as composer. His song, 'My Sweetheart when a boy,' is one of the most popular of its time; and upon the song he has founded the 'Sweetheart Waltz.' If English composers and publishers would give us more such there would be less scope for going into cestasies over the German school of dance composition. The leading theme is charmingly fresh and tuneful in its waltz *tempo*; and the subordinate subjects—if they may be called subordinate—are equally piquant and graceful. The 'Sweetheart' will be as popular in the ball room as 'My Sweetheart' is in the concert room; and as a study or practice piece it can be heartily recommended to young or average executants, who will be pleased by sweet melody, and profited by musically arranged and good harmony."—*Brighton Guardian*.

"This set of waltzes is by Mr. Wilford Morgan, having been founded by him on his popular song, 'My sweetheart when a boy,' which has frequently been sung in Belfast, and invariably well received. They keep strictly to the melody, are very skilfully put together, and are altogether much above the average of such compositions. Mr. Morgan, who is an old favourite in Belfast, accompanied the Royal Italian Opera Company during both their visits to this town. 'The Sweetheart Waltz' has been published in a very tasteful form."—*Northern Whig*.

"This is a very elegant and melodious waltz, founded on the song of 'My sweetheart when a boy,' which has deservedly become exceedingly popular, and is also the composition of Mr. Wilford Morgan, a member of the Opera Company at present amongst us. The waltz is admirably adapted for dancing, is clear and brilliant, and presents no insuperable executive difficulties to pianists of ordinary acquirements, a by no means unattractive feature, whilst it is written in a highly musician-like manner, and is a very pleasing piece for drawing-room performance."—*Liverpool Daily Post*.

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NOTES UPON NOTES.

Before passing on to my Reminiscences of the Royal Academy of Music, let me be permitted to pause in order to record a slight "passage of arms" (or words) which I have had with a gentleman, whose opinion I value most highly on all other subjects—even in music; is well up in dates, and the character of music in the different centuries; also keenly alive to Carl Engel's two works on *Music of the Ancients and National Music*, but not the also excellent work by him on *Church Psalmody*—in which we are told that the real listener to music ought to be able to tell the sacred from the secular *without the aid of words*—also that an organist should be a good man. This gentleman does not believe in the difference of character between sacred and secular music. Certainly, after hearing my son-in-law (an amateur) sing "Tis jolly to hunt," from Sir Sterndale Bennett's *May Queen*, our friend did not think it seemed suitable for an anthem! Time has something to do with the character of music—if you play a quadrille tune like a psalm, or a psalm like a quadrille tune. However, there has been a funny fashion of playing, or giving out, as I believe it is termed, as fast as possible, and then beginning the singing in regular time. I can but think that Mendelssohn's songs without words are not quite adapted to the organ for sacred purposes. For example, the association of ideas which music calls up would be, by music masters, for instance, in the visions of young ladies, floundering about over these *easy* songs without words. One of the most striking instances of different characters in music is, I think, to be found in the *Elijah* of Mendelssohn, between the chorus of the priests of Baal, and the really religious music in the rest of the oratorio. On an organ, for sacred purposes, it is as well to avoid all the "bubble and squeak" that may arise from taking music not calculated for that king of instruments (in one way). Albeit, I remember hearing of a performer, in the most solemn style upon it, who always, at the commencement of the sermon, took out *The Weekly Dispatch*, a bottle of port wine and filberts; and, on being censured, by the vestry on the subject, said, in his defence, that Mr. So-and-So was discovered playing at cribbage with the organ-blower behind the organ, and there was not half the fuss made with him on the matter.

The impressions that music may produce on the mind of the listener depends much on the mood of the aforesaid listener. If the mind is attuned to sacred subjects, much that might not have been intended for sacred music might appear as such to the listeners with the mind so attuned. Music has been classed as sacred and secular, or sacred and profane—classical and bravura;—and Dr. Crotch, in his "Lectures," arguing (by way of analogy) from Sir Joshua Reynolds' "Lectures upon Painting," describes music as possessing the attributes of "The sublime, the beautiful, and the ornamental—sacred music as belonging to the sublime." The intention of the composer should be thought of, I cannot but feel, in selecting music for sacred purposes; because, although Haydn, Mozart, and Beethoven have written in their symphonies music that certainly appears almost like divine inspiration, yet they were not intended for sacred subjects. Again, the very fact of their being performed in the concert-room and in the drawing-room kindles up ideas of association with the secular—music for the stage, almost even worse, although taking such subjects as the prayer in the grand *scena* for sopranos, in *Der Freischütz*, or the prayer from *Masaniello*. Mozart, in his *Requiem*, and in the *Finale* to *Don Giovanni* introduces similar passages in each, and with the same colouring of instrumentation (trombone, &c.)—yet I remember a very clever doctor of philosophy, accounting most plausibly for it (and I think with some truth), that Mozart felt there was a moral to be conveyed in that last scene in *Don Giovanni*. Mendelssohn (of whom it has been asserted that he knew the Bible by heart, and that as a self-interpreting book,)—how sacred is his sacred music!—how grand the "Hymn of Praise!" how comforting the "O rest in the Lord!" how wonderfully heart-searching the song, "But the Lord is mindful of his own!" and the solemn conclusion that must strike everyone with awe at the passage, "The Lord is near," ending in the half close, and without the aid of trumpets or drums, but with such quiet, simple grandeur! Then again—the "Still small voice" in the *Elijah*—where the music

seems to add to the sublimity of the words. I heard a gentleman say the other day, that he read with increased pleasure, and I believe profit, all the passages of Scripture set to music in Mendelssohn's *Elijah*. In Sir Sterndale Bennett's *Woman of Samaria*—what devotional feeling throughout!—"God is a spirit, and must be worshipped in spirit and in truth"—how simple and good!—almost seeming to imply that ceremonies or creeds do not belong to the feeling of the heart alone. Again, in the imagery of the accompaniment to "Thou knowest my down sitting"—in the absence of the bass at the commencement of the bar, one feels physically as if the chair were taken from under one.

What sermons Handel, Bach, and Haydn may have preached in their sacred music!—how much they may have searched out the good there is in every man! Sacred music is a universal teacher, adapted to all sects of religion. The very indefiniteness of music, without words to convey the intentions of the composer, has been by some considered its greatest and most mystical charm; at the same time I think it should be admitted that music that will conjure up the feelings of every-day or secular life should not be used for sacred purposes. Now to my "Reminiscences of the Royal Academy of Music." On a dismal night, when I left my home to travel with my father inside the coach up to London—the journey at that period taking a night and a day—the guard said it was not weather fit to turn a dog out of doors. However, the whole journey was full of interest to me who had been brought up in a country village: the arrival in London with its gas-lights; the hackney coach; the hackney coachman with his wooden clogs, are not to be forgotten, although occurring in childhood. The visits to the theatres; the Italian Opera, &c., never to be forgotten; the band of thirteen harps, under the direction of M. Bochsa; and, lastly, the examination of candidates for admission at the Royal Academy of Music, which took place in the evening, in the Concert Room of the present building, which had originally been the town house of the Earl of Carnarvon. The Board of Professors was very full of the most eminent musicians of the day. I recognized M. Bochsa, the then secretary to the Board of Professors, and to whom I had played at his house in Golden Square; also Mr. J. B. Cramer (to whom I had also played at his residence in Great Portland Street); also Mr. J. W. Holder, with whom we had been dining. There was also a sort of preliminary examination in the room below the Concert Room, where all the candidates remained for their turn to be called upstairs. Mr. Parker, sen., of Reading—whose son, Mr. Charles Parker, was a successful candidate, and who afterwards displayed such talent in composition as well as pianoforte playing—taking the lead. This served to while away the time, and was perhaps of some service in getting up the courage of many who were very timid. The male candidates admitted were—Henry Blagrove (the afterwards almost world-wide distinguished violinist—whose loss we have only lately had to mourn); Grattan Cooke, so justly celebrated as an oboe player; W. H. Phipps, who became distinguished as a composer and pianoforte player; Henry Greatorex, who left the Academy early from ill-health; Charles Sandy Parker, who, as I have before said, became so well known as a fine composer and pianoforte player; Alfred Devaux, clever as a theorist and a most skilful performer on the pianoforte (deceased); E. J. Neilson (also deceased), highly talented on harp, pianoforte, and in composition; T. M. Mudie, a very fine pianoforte performer, and excelling in composition; C. A. Seymour, distinguished as a violinist and leader; Mr. Kellow Pye, who became so excellent in composition and pianoforte, and who has taken his degree as Bachelor of Music, although retired from the profession: and your humble servant

W. H. HOLMES.

(To be continued.)

LEIPZIG.—Herr Ferdinand David will shortly resign his position as first Professor at the Conservatory of Music, and also as first violin at the Gewandhaus Concerts, being induced to take this step by ill-health. He has held both posts since the time of Felix Mendelssohn. Herr August Wilhelmj, of Wiesbaden, will, it is said, succeed him.

GÖTTA.—Despite Herr Richard Wagner's assertion that oratorios are "sexless operatic embryos," the members of the Musical Union lately gave an admirable performance of Handel's *Judas Maccabaeus*, under the direction of Herr Hermann Tietz, pianist to the Court.

BABIL AND BIJOU.

Babil and Bijou still retaining its hold on public favour, the Covent Garden manager was fully justified in keeping it in the bills, and dispensing with the ordinary Christmas pantomime on "Boxing night." A more varied and magnificent fairy spectacle, indeed, has seldom been produced; and it is by no means the less attractive because music of a better class than usual is allowed to play a conspicuous part. Certain modifications and alterations in the piece, invented expressly for the occasion, are decidedly for the better; and the additional music has also an especial value. This includes a new *finale* to the second act, composed by Mr. W. H. Eayres; a ballad for Babil, by M. Rivière (conductor of the orchestra), which Mr. Maas, the promising young tenor, sings remarkably well; a charming duet for the hero and heroine (Mr. Maas and Miss Annie Sinclair), contributed by Mr. Frederick Clay, who originally set the whole of the second act; a song for Auri-comus (Mr. Lionel Brough), which bears the familiar signature of Mr. R. Coote; a quaint and lively chorus for the "Bees" in Act IV.; a concerted piece for Mistigree (Mrs. Howard Paul), Bijou, Babil, Auri-comus, Azurine (Miss Alice Phillips), and Wanda (Miss Annie Taylor), as well as a chorus of Pages—all three by M. Rivière; and last, not least, a tuneful and animated chorus of sutlers, camp followers, and Amazons, supplied by Mr. Clay. These add considerably to the musical significance of the work, and not less so, in the greater number of instances, to its liveliness. There are other new features in the general representation, of which it is enough to say that they are both ingenious and successful. One, however, calls for a word of recognition. Near the end of the last scene, the Princess Fontinbrasse, leader of the Amazons (in the stately person of Miss Helen Barry), introduces to the audience M. Collodian, from the Alcazar in Paris, where, as our readers may not have forgotten, he but lately earned some notoriety. M. Collodian gave specimens of his extraordinary talent as a rapid draughtsman. The one eliciting most attention was a pretended portrait of M. Thiers, which scarcely took a minute to trace, with black chalk, upon the canvas. It is said that, when the Alcazar was officially ordered to be closed for a fortnight, in consequence of a similar feat executed in that establishment under similar circumstances, the rapid draughtsman protested he did not mean the President of the French Republic at all, which, judging by the grotesque exhibition of last night, we may readily believe. What brought M. Collodian to the moon, however, in company with Babil and Bijou, and the Princess Fontinbrasse, it would puzzle Lord Dundreary to explain.

The "cast" of *Babil and Bijou* remains in all important particulars the same to which the public has been now for some months accustomed, and which, it must be admitted, stands in little need of improvement. It will, therefore, suffice to add that the almost unprecedentedly gorgeous ballet of the "Four Seasons"—with the graceful and finished dancing of Mlle. Henriette D'Or, the wonderful agility of M. Espinosa as the dancing Dervish, and the unison chorus of boys (twice encored)—was, as always, the chief incident of the evening, and provoked the loudest and most unanimous applause. The house was crowded in every part, and the entire performance went off with the utmost spirit.

HAMBURGH.—The Stadttheater will be closed next season, the negotiations between the present manager and the proprietor of the building for a new lease having been broken off, and no one else having been found ready to assume the responsibility of an enterprise, hitherto, as a rule, so disastrous. The Municipality will once more be petitioned to grant the Theatre an annual subsidy of three hundred thousand thalers.

DARMSTADT.—A second concert was given the other day in aid of the Fund for the Widows and Orphans of Members of the Grand-Ducal Musical Establishment. The programme was an attractive one. The orchestra, under the direction of Herr Neswadba, performed Schubert's Symphony in C major, and Mendelssohn's Overture to *Melusine*. Herr Emil Scaria sang a number of songs, including Gounod's "Song of Spring," Schumann's "Lotosblume," and Marschner's "Kuss." He was much applauded in each. Herr Anton Ursprach, from Frankfort, played a Pianoforte Concerto, by Chopin, and the "Etudes symphoniques," by Schumann.

A GROWL FROM GRANDPAPA.

Wish me what? Many happy new Years?
When my years at the most must be few!
If one only prove happy, my dears,
"Twill be more than I ever got through.
Besides, whether they're happy or not,
Should my last year of all be this new,
You'll come in for whatever I've got,
And the sooner the better for you.

To Arthur Sullivan, Esq. (for music).

Punch.

WANTED: A LIVERPOOL MUSICAL FESTIVAL.

(From "The Liverpool Leader.")

The Welsh Choral Union, established some years ago, has been deservedly praised for the excellent concert with which its present season opened, at the Lord Nelson Street hall, when numerous sacred choruses and other difficult music were rendered in admirable style. Simultaneously we find it agreed on all sides that the Philharmonic chorus—long a byword of reproach—is so much improved that visitors from Manchester, Birmingham, and London praise it with much warmth; while the Musical Society, though without a building of its own, is running its elder competitor close in the general perfection and attractiveness of its concerts. Nor are these the only instances of the increasing devotion to high-class music which observers notice in Liverpool, for on all sides small organizations exist and are carried on with energy by conductors who find no difficulty in maintaining fairly efficient and numerous choruses; and the natural effect is that in private families there is a spreading acquaintance with the great masters, increased disposition to frequent concerts of a superior description, and a strengthened conviction that music must be included in the education of youth. All this imparts interest to the suggestion of the *Daily Post*, that Liverpool, the second place in the kingdom, should hold a periodical musical festival. The idea is so undeniably excellent that it cannot be opposed, though by whom, and how, it is to be organized we do not know. Our doubt, however, arises rather from the abundance than from the paucity of motive powers. The Philharmonic Society may claim the honourable right to lead; if this be neglected, there are gentlemen connected with the Musical Society who will soon occupy the vacant place. But from the Town Hall may appropriately come the first impulse; nor should this be hopeless, if it be remembered that our present Mayor is nothing if not artistic. Mr. Edward Samuelson probably wishes, as all his predecessors have wished, to leave his mark on Liverpool annals. Fancy fairs, fancy balls, endless dinners, hospital Sunday, teas to working men, entertainment of channel fleets, and various other devices have been resorted to; but this has not yet had its turn, and as no one likes to be called an imitator, Mr. Samuelson may find in it his opportunity. Never had a Liverpool mayor so suitable a time or opportunity to raise this town in the estimation of the musical world. Will the present occupant of the civic chair use his position, his business tact, and his cultivated sympathies to give an impulse which is much needed, and which will bring high honour to Liverpool?

FRANKFORT, January 9th (Extract from a letter).—A concert of particular attraction took place this evening at the rooms of the Saalbau, given by Fraulein Lilly Oswald, and Mr. Charles Oberthür, the celebrated harpist, from London. Although a great many concerts have taken place here lately, and Ullman's being in view for Saturday next, the rooms were well filled by a most fashionable and appreciative audience. According to the programme, the concert ought to have begun with Mr. Oberthür's Trio, original, for violin, violoncello, and harp, in F minor, but a printed notice informed the audience that the performance of this Trio had been prevented through the endeavours of a clique; and we understood that the leader of this miserable manoeuvre was a person also well known in London as a clever executant. We, of course, can only look with contempt on such proceedings. Mr. Oberthür, whose liberality and generosity towards other artists is well known, need not grieve about the intrigues of such despicable creatures; the less so as the piece which he substituted for the Trio, viz., his own Concertino, with pianoforte accompaniment, has met with enormous success—he having been recalled most unanimously—as also afterwards, when he played his effective solo, "Clouds and sunshine." Fraulein Lilly Oswald, who already is favourably known in London, played Schumann's "Etudes Symphoniques," one of Mendelssohn's "Songs without words," Chopin's "Etude in E Major," and a "Valse-Imromptu" by W. Hill, with such poetical expression and faultless execution as to elicit the warmest appreciation of the audience, resulting in unanimously recalling the fair artist. Fraulein Oswald also joined Mr. Oberthür in his Duo Brillante on *Oberon*, which, in such hands, proved one of the gems of the evening. Frau Charlotte Reger sang "Ah quel giorno," from Rossini's *Semiramide*, Blumenthal's "Adonai," and a song by Liebe, in all of which her beautiful contralto voice produced great effect, she having also been recalled each time. Herr R. Simon, who is in possession of a remarkably fine tenor voice, and sings with taste and musical feeling, sang a highly dramatic Aria by V. Lachner, composed for Lortzing's opera, *Undine*, and also a song by Goltermann, deservedly partaking of the same distinction as the other artists already named. Herr T. Kahl, who officiated as conductor, deserves particular notice for his musician-like playing of the accompaniments, especially the more difficult ones to Oberthür's Concertino, and the Aria to *Undine*. The concert was patronized by the Duke of Nassau, and the principal nobility residing in Frankfort.

LONDON BALLAD CONCERTS.

The second of two morning concerts—forrunners of a series of eight evening entertainments—took place in St. James's Hall, on Saturday, and attracted, as did the first, a large and well-pleased audience. Mr. John Boosey's enterprise is now in its seventh season, but there are no signs to indicate that the public have had enough of it. The signs, in point of fact, are all the other way, and suggest that "a good song, well sung" grows in favour, as a taste for music becomes more and more diffused. We see no reason why the case should be otherwise; why the humble ballad should be left behind in the forward march of art. The ballad has a place and uses which only folly would ignore. Its influence is proverbial, and when composers of mark and singers of eminence take it in hand, they do a work of more value and significance than is generally recognised. For these reasons we look upon Mr. Boosey's concerts with a sincere desire that, carried on as now, they may endure and prosper. They provide enjoyable entertainment of a kind all can appreciate, and they tend to elevate the standard of public taste in regard to the most popular of musical forms.

Saturday's programme contained a large proportion of old songs which have taken a place in the national repertory. Thus, Miss Edith Wynne sang "The harp that once through Tara's halls," and "Robin Adair," her charming talent doing equal justice to both. Madame Patey was heard in "She wore a wreath of roses;" Mr. Sims Reeves gave "The last rose of summer" (encored), and Stephenson's "Sigh no more, ladies;" and Mr. Santley contributed "The lass of Richmond Hill," as well as a capital and piquant ditty, "Fair Hebe I left." Dusek's "Name the glad day" (Miss Banks), and Purcell's "What shall I do to show how much I love her?" (Mr. Nordblom,) completed a group of songs which, in point of merit, would be hard to excel. We are not going to make comparisons between them and the chosen representatives of modern art, but it might safely be said that no *laudator temporis acti* present on Saturday afternoon had reason to blush for his preference in the matter of ballad music. The new songs were none the less well received in consequence. Miss Wynne had to repeat Molloy's "So the story goes"—a composition destined for great popularity; and the talent of Madame Patey secured an encore for Gatty's "Unspoken." Mr. Reeves delighted everybody in Molloy's "Dreams," and Mr. Santley successfully introduced "The British Tar," by Messrs. J. V. Bridgeman and J. Hatton. It may be hard to associate "Jack" with a modern ironclad—*monstrum horrendum, informe, ingens*—but traditions of the "saucy Arthusa" days are still cherished, and the prowess of the British tar is always a safe theme, which, by the way, Mr. Bridgeman has treated with rare felicity. Mr. Hatton's energetic music, finely sung, obtained a well-merited encore. Some concerted pieces were agreeably rendered by the Orpheus Quartet Union, and the pianoforte solos of Mdlle. del Bianca gave further variety to the programme. Messrs. Hatton and Meyer Lutz were accompanists.

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MONDAY POPULAR CONCERTS.

If Mr. Arthur Chappell had determined upon making the renewal of these concerts a special attraction, he emphatically took the right course to gain his end. Beethoven is a name of power, and, to the charm of a "Beethoven night," as such, was added that of a selection from the great tone-poet's most popular works. Familiarity, indeed, characterised the programme not less than excellence, every item being well known to the Monday frequenter of St. James's Hall. Like their countrymen generally, Mr. Chappell's patrons have quite settled that a musical old acquaintance should never be forgot, and they are as delighted to hear a quartet for the fourteenth or fifteenth time as elderly *habitués* of Mr. Boosey's Ballad Concerts are to hear songs which were the familiar of their "hot youth." Hence an overflowing audience on Monday evening, and a degree of enjoyment—measuring enjoyment by applause—which might encourage the director to go on repeating the works his public best know. Happily, Mr. Chappell is trusted to continue doing for art and artistic education the good service rendered during many years. The doctrine of finitude does not enter into the Monday Popular scheme, and we may look for things novel, as well as things known, till the supply stops—an event about which the present generation need not worry itself.

The concert opened with the quartet in E minor (Op. 59)—one of

the set of three dedicated to Prince Rasoumowsky, and generally accepted as illustrating the composer's "second manner" to perfection. Nothing in the Monday Popular repertory is more welcome or better understood than this great work, and its not less great companions. MM. Straus, Ries, Zerbini, and Piatti addressed themselves, therefore, to critical ears; but, though the wonderful *Adagio* has been interpreted with a greater power of expression, the general result was as satisfactory as the artists themselves could have desired. It need scarcely be said that, if any present were unequal to the *Adagio*, the melodious theme of the *Finale*, with its characteristic episodes, could not but charm the entire audience; and it was mainly for a good performance of this exquisite *Rondo* that Herr Straus and his associates were called back to the platform. The next concerted piece—*Serenade* in D, for violin, viola, and violoncello—shares, with the Kreutzer sonata, Mozart's clarinet quintet, the octet of Schubert, and one or two other works in the almost unlimited favour of Mr. Chappell's public. Its themes are known by heart, and all its movements, from the march which begins to the march which ends, are heard with greedy attention. How every portion of the work was applauded need not, under these circumstances, be told. Enough that Beethoven's light and airy speech received the homage of unmistakably genuine admiration—a result not always attendant upon his more recondite utterances. Mdlle. Goddard was associated with Herr Straus in the performance of the Sonata in G (Op. 30), for violin and pianoforte, another old and esteemed favourite at these concerts. That the two artists did justice both to themselves and to Beethoven will readily be assumed. Talent so tried and proven as theirs could not fail of this result, especially when brought to bear upon music so congenial and familiar. Mdlle. Goddard's solo was the Thirty-two Variations in C minor, played by her last season with such great and deserved success. We might exhaust the language of eulogy upon this wonderful illustration of Beethoven's fancy; but, like good wine, it "needs no bush." Mdlle. Goddard's audience, at all events, needed no more than her quiet and unaffected exposition of its beauties, between admiration of which and of the artist's skill their sympathies were equally divided. This two-fold triumph of creative and executive genius was, indeed, the chief feature of the evening. Mr. Santley sang Meyerbeer's "Le Moine," accompanied by Mr. Zerbini, with all the dramatic power it requires; and his really magnificent delivery of Handel's "Revenge, Timotheus cries," led to a vociferous recall and encore.

VIENNA.—The members of the Vienna Singing Academy, who have ever been the zealous champions of elevated serious choral compositions of all ages, have introduced at their recent concerts four-part *a capella* choruses by Antonio Scandellius (1568); and Bartholomaeus Gesius (1805).—The annual report of the Imperial Opera has appeared with its usual punctuality. It extends from the 1st December, 1871, to the 30th November, 1872. The number of novelties produced at the new Opera-house were two: *Faramore*, by Herr Anton Rubinstein, and *Abu Hassan*, by C. M. von Weber. Ten operas of the old house were remounted in the new. The opera most frequently performed was M. Gounod's *Faust*, 16 times; then came *Rienzi*, 11 times; and the *Africaine*, *Lohengrin*, and *Der Freischütz*, 16 times each. It appears that by far the highest average receipts are those of Meyerbeer's operas. An average evening's receipts (not counting the subscriptions), when one of his works is played, is 2735 florins; for Wagner they are 2621; for Thomas, 2559; for Gluck, 2526; for Flotow, 2524; for Mozart, 2317; for Weber, 2294; for Donizetti, 2265; for Gounod, 2119; and for Auber, 1739. The repertory now consists of 48 operas and 9 ballets. The operas are by 25 different composers, Meyerbeer, Mozart, and Wagner representing 5 operas each; Donizetti, 4; Auber, Verdi, and Weber, 3 each; Bellini and Gounod, 2 each; Adam, Beethoven, Boieldieu, Cherubini, Doppler, Flotow, &c., 1 each.—At a crowded meeting held a short time since, the Wiener Musikerbund, or Associated Musicians of Vienna, passed the following resolution: "The Associated Musicians of Vienna consider it a matter of regret that persons have been appointed to the direction of the Hofburgtheater, who pay no regard to the dictates of humanity and justice, and who make so reckless and unworthy a use of the power which they possess over the persons engaged in the Institution. The Associated Musicians of Vienna declare further that the conduct of Count Wrba, Intendant-General, and Herr Dingelstedt, director of the Hofburgtheater, as a theatre subsidised by the State, towards the members of the orchestra, to be utterly abominable." The Associated Musicians must consider the musicians of the Hofburgtheater to have been indeed ill-used, before they would have used such strong language towards two high government officials. The public will, no doubt, ere long hear more about this affair.

DRESDEN.—The *Dresdener Journal* says it knows, on good authority, that some anonymous admirers of Schumann's music have subscribed thirty thousand thalers to found a Schumann Exhibition Fund, and have lodged the money in the hands of the composer's widow.

MONDAY POPULAR CONCERTS,
ST. JAMES'S HALL.

FIFTEENTH SEASON, 1872-3.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

THIRTEENTH CONCERT,
MONDAY EVENING, JANUARY 20, 1873,

At Eight o'clock precisely.

PROGRAMME.

PART I.

QUARTET, in B flat, Op. 33, No. 4, for two violins, viola, and violoncello (first time at the Monday Popular Concerts)—
Molme, NORMAN-NERUDA, MM. L. RIES, STRAUS, and PIATTI Haydn.
SONG, "In native worth" (*Creation*)—Mr. SIMS REEVES Haydn.
SONATA APPASSIONATA, for pianoforte alone—Herr Beethoven.
DANNEBUTHER

PART II.

SONATA, in G minor, for violoncello, with pianoforte accompaniment—Signor PIATTI Marcello.
SONGS, { "Una rosa in Chianti" }—Mr. SIMS REEVES Mariani.
SONG, "A Hunter's Farewell" {Mendelssohn.
QUARTET, in E flat, Op. 47, for pianoforte, violin, viola, and violoncello—Herr DANNEBUTHER, Mdmme. NORMAN-NERUDA, Herr STRAUS, and Signor PIATTI Schumann.
CONDUCTOR SIR JULIUS BENEDICT.

SATURDAY POPULAR CONCERTS.

EXTRA CONCERT,

On Saturday, January 18.

At Three o'clock precisely.

PROGRAMME.

QUINTET in G Minor, for two violins, two violas, and violoncello—
Madame NORMAN-NERUDA, MM. L. RIES, STRAUS, ZERRINI, and DAUBERT Mozart.
RECYT, and AIR, "Nasce al bosco" (*Ero*)—Mr. SANTLEY Handel.
SONATA, in G, Op. 29, No. 1, for pianoforte alone—Mr. CHARLES HALLE Beethoven.
SONATA, for violin, with pianoforte accompaniment—Madame NORMAN-NERUDA Nardini.
SONG, "The Bellringer" (by desire)—Mr. SANTLEY Wallace.
SONATA, in A major, Op. 12, No. 2, for pianoforte and violin—
Mr. CHARLES HALLE and Madame NORMAN-NERUDA Beethoven.
Conductor SIR JULIUS BENEDICT.

CRYSTAL PALACE SATURDAY CONCERTS.

TWELFTH CONCERT—THIS DAY—JANUARY 18, 1873.

PROGRAMME.

OVERTURE, in C, "The Trumpet" Mendelssohn.
SONG, "O, 'tis a glorious sight" (*Oberon*)—Mr. W. CASTLE Weber.
CONCERTO, No. 2, for violoncello and orchestra—violincello, Signor PIATTI (first time of performance) Piatto.
ARIA, "L'Addio"—Madame PATEY Mozart.
SYMPHONY, No. 5, C minor Beethoven.
SONG, "When the Moon"—Mr. W. CASTLE Molique.
VIOLONCELLO SOLO—Signor PIATTI A. S. Sullivan.
SONG, "Looking back"—Madame PATEY Auber.
BALLET MUSIC in "Gustave III. ou le Bal Masque" (first time at these Concerts) Auber.
Conductor Mr. MANNS.

Madame NORMAN-NERUDA will appear on the 25th January; Madame SCHUMANN on 1st March; Mr. JOACHIM on Feb. 15th, and March 15th; Mr. CHARLES HALLE on April 5th; Madame LEMMENS on Feb. 1st and 8th; Madame PATEY on Feb. 8th; and Mr. FOUL on Jan. 25th; Feb. 8th and 22nd.

DEATH.

On the 31st October, 1872, at his father's residence, Tinakori Road, Wellington, New Zealand, of rapid consumption, WILLIAM, the youngest son of the Hon. C. J. PHARAZY, M.L.C., aged 30 years.

NOTICE.

TO ADVERTISERS.—*The Office of the MUSICAL WORLD is at Messrs.*

DUNCAN DAVISON & CO.'S, 244, Regent Street, corner of Little Argyll Street (First Floor). *It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

The Musical World.

LONDON, SATURDAY, JANUARY 18, 1873.

ONE of the most suggestive contributions to musical literature which have recently been made, either in this country or abroad, has appeared in the *Neue Berliner Musikzeitung*, signed "Jost van der Lüchten." We feel sure that our readers will thank us for the subjoined translation, however much they may disagree with the writer's opinion :—

The German proverb, "*Böse Menschen haben keine Lieder*" ("Bad men have no songs"), is fully borne out by entire nations, as well as by isolated distinguished individuals. Among the peoples of the old world were included the Indo-Germans, the Celts, the Semitic tribes, the Mongolians (Finns), and the Slaves (Russians, Poles, and Bohemians). Among all these races—and are they not the strongest and noblest in the world?—among all these races a love for music, and the highest natural aptitude for that most beautiful of all arts, are a fundamental and characteristic feature, without which they would cease to be what they are. Among modern Romanic mixed races the love and cultivation of music are innate qualities, in so far only as the progenitors of these races originally possessed the qualities in question, and bequeathed them in due course to their successors. Everything else is simply acquired—and is, in consequence, again forgotten, a fact indisputably proved by the instance of Italy. For this reason, too, we do not find among them such stores of genuine *folks' songs* as we find, for example, in Germany, Finland, Sweden, and Norway, Scotland, &c. The genuine *folk's song*—as Goethe long since pointed out—is something rare in Italy, and still more so in France. The heroic romances of the Spaniards and Portuguese grew principally upon Semitic (Moorish) soil, just like the Alhambra, that song in stone of a grandeur now passed away.

The mixed Romanic races, compared with the mighty primitive races of the Germans, the Slaves, and the Mongols, have, properly speaking, no past; and it is only in the depths of the past that the *folks' song* strikes root. It is in the past alone that the sturdy or the tender shoots of the *folks' song* can find nourishment and can flourish; and it is, moreover, only upon such a basis that a healthy and permanent future can be established.

And as with entire nations, so it is also with certain highly favoured individuals! We would remind the reader of the *Orpheus*, the *Homeridae*, of Plato, Aristotle, David, King Arthur—(there is a great deal of history in the earliest legends of Arthur and Merlin)—Alfred, Charlemagne, the Hohenstaufen, Maximilian I., Frederick the Great, and Prince Louis Ferdinand; further, of Calderon, Petrarch, Dante, Salvator Rosa, and Shakespeare, together with the "Minnesänger," and the "Meistersänger." Who would not include all these men, producers and lovers of songs, among the class of *good men*? Those horrible beings, Philip and Peter, on the other hand—Napoleon, &c., were not fond of music; nay, they actually hated or despised it. They had no songs!

So far, therefore, is the honest proverb with which we set out completely corroborated by history.

But Nero—the most ferocious, the most bloodthirsty, and the most cowardly of all tyrants—Nero, the matricide, the *Herostratus* of the Capitol and of the Eternal City, Nero, the torturer of the Christians—was he not also an enthusiastic admirer of art, a *virtuoso* on the lyre, a singer, dancer, and charioteer, and, as such, admired and praised by his contemporaries?

Has his wickedness been exaggerated—or was his love of art simply affected?

With regard to the first point, this is not the place to enter into an investigation. The reader is referred for information to the biography given of the Emperor by Suetonius (especially cap. IX. and sequence), and to the treatise, *De Clementia*, by his master, Seneca; to Aurelius Victor and Tacitus—each of whom has many an honourable fact, much that is indicative of nobleness of mind, and goodness of heart, to relate under the reign of Nero. With regard to the second question—namely, whether the enthusiasm manifested by the tyrant for art was true and genuine?—we will here give a couple of anecdotes not generally known; they are, perhaps, not ill-calculated to assist the reader in arriving at a definite opinion concerning Nero's artistic capabilities and love for art.

After having been brought up almost in poverty, scarcely had Nero ascended the throne, before he summoned to the court at Rome Terpus, esteemed the most celebrated musician of his day, in order, under his direction, to perfect himself on the harp and the zither, both

instruments on which he had been accustomed to play from his youth. At the same time, he studied singing, and, in the course of a year, made such progress in these different departments of the art, that he was able to appear in public side by side with approved *virtuosi*; and, at a musical festival given at Naples, he actually won the prize as the best player on the harp. But the golden laurel wreath handed him by the umpire was placed by Nero upon the head of the statue of Augustus, to whom divine honours were paid as the protector of art and science.

On making his first appearance on the stage at this festival, Nero was interrupted by the shock of an earthquake. Without being put out, however, he calmly went on till he had ended the hymn he had begun, exciting thereby the people to thunders of applause. He himself was moved to tears. His fame spread all over Italy. The most celebrated artists flocked from all quarters to hear him and pay him their respects.

When the imperial singer returned, the *Senatus populusque Romanus* were, of course, also in a state of great excitement to hear him—though, as a rule, there was not much feeling for art, especially music, among the descendants of Cato. In reply to the openly-expressed desire of the people, Nero said that he would sing publicly in the Imperial Gardens on the festival of his birthday, then near at hand. The people, however, and his body-guard, were not very contented with this promise. They wanted their unanimous desire to be immediately granted. Without being angry, the Emperor, tired as he was, drove to the theatre, and immediately sang, to a harp accompaniment, the tragic history of Niobe, adding a long succession of hymns, heroic and erotic, to the tragic composition with which he began. He sang on to a late hour in the night—to the great delight of the people.

Once, when the Emperor was performing the character of Hercules when mad, and, as was requisite, appeared loaded with chains, a soldier of the body-guard was so affected by the touching singing and the animated acting, that, with drawn sword, he rushed upon the stage to help the Emperor. Nero was so pleased at what the soldier had done that he ordered an immense sum (above thirty thousand pounds sterling) to be paid him. The Emperor's mother heard of this immoderate and—as she thought—useless piece of extravagance, ordered the money to be heaped up on a table in a certain chamber through which the Emperor must pass. Nero, who—in regular imperial fashion—had forgotten all about his order, saw the large amount of gold, and asked his treasurer for what it was intended. The treasurer replied dejectedly that it was put there for the soldier of the day before. The Emperor instantly perceived that his mother had cunningly calculated on his regretting his extravagance, which she considered so ill-advised. He said, therefore: "You have done well to remind me. So heroic and noble a deed as that of this soldier really deserves a more fitting reward—let him be paid double this sum."

In order to appreciate duly the above fact, we must recollect that Cicero, Macenas, and the divine Augustus himself, had squandered enormous sums on banquets, dancing-girls, luxurious residences, &c., and that Seneca, the panegyrist of poverty, eat off silver plate, without anyone having found the slightest fault with such extravagance.

Of all the public entertainments, dramatic and vocal, however, which the Emperor got up, not one was characterised by the same splendour, or so pleased the people of Rome, as that in the Theatre of Pompeius, where Tiridates, the vanquished King of Armenia, laid his crown and sceptre at the Emperor's feet, and, kneeling down, acknowledged himself the vassal and subject of Rome. When the King had concluded his speech, Nero raised him, and, decorating him again with the crown, made him sit by his side upon the throne. Then came a grand dramatic-musical entertainment, which the astounded barbaric monarch witnessed as he sat by the Emperor. On this day Nero struck the Romans as so generous, that they called it the "golden" day.

On the return of the Armenian monarch, the Emperor travelled through Greece, appearing with the greatest success on the stage as a singer and harpist at Athens, Thebes, Sparta, and Corinth. He relieved Greece, the birthplace of art, from all imposts, and showered gifts with Imperial liberality on singers and cithern-players—returning, at length, crowned with glory and triumph, to the City of the Seven Hills.

Can so large-hearted and imaginative a man and artist have been quite so like the sombre portrait drawn of him in our schools? Nero's successor, the prosaic Galba, has not left an equally glorious name in the annals of musical art. On one occasion, when a celebrated flautist had played before him, he made him a present of—a Roman shilling!

The shade of Nero ought to be very grateful to Herr Jost van der Lüchten; who has evidently been reading the *Encomium Neronis* of Jerome Cardan, author of the celebrated treatises, *De Subtilitate* and *De Immortalitate Animi*.

LES TROIS AMANTS.

M. EMILE GIRARDIN'S moral or immoral play, on the great question of the punishment of unfaithful wives, having been found unfitted for the stage, has been published in a book form. *Les Trois Amants* is the title of the piece, which is written in two acts for five principal characters—the "three lovers" themselves and two ladies, between whom their love is unequally distributed. The first lover is rich and cynical, and purchases what he calls "love" from one Cora—a name which, on the French stage, seems always associated with brilliancy and heartlessness. The second lover also loves Cora, unbeknown to the first; while the third loves the wife of the second, unbeknown to the second—but platonically, so that there can be no valid excuse for killing him in the last act. The natural consequence of all this misplaced affection is trouble and confusion. The first lover, finding that he has been deceived by the second, proposes to fight him; while the second, finding that he has been deceived by the third, sees the necessity of fighting both third and first. The middle man is in a terrible position, for besides meeting both the lover who has betrayed him, and the lover he has betrayed, he is called upon to give "three year's indemnity" to Cora, as compensation for having allowed her infidelity to be discovered. He hands over the fixed price, 600,000 francs, without a murmur, as though he were paying a gambling debt, when the first lover arranges that his duel with the second lover shall not come off, on the understanding that the projected duel shall not come off between the second lover and the third. This drama, or proposition, with symbols in lieu of characters, has less the look of an argument, against wife murder, which it is said to be, than against duelling. The wife in M. de Girardin's play has been guilty only of sentimental flirtation, for which even the most virtuous of French dramatists, even M. Alexandre Dumas fils himself, would scarcely award the punishment of death. On the other hand, we find two duels about to be fought from wounded vanity (the true motive of nine duels out of ten), and prevented by a little timely explanation and reflection. M. de Girardin's piece was, it seems, written seven years ago. Probably it was not until after the success of the younger Dumas' *Homme-Femme* that it occurred to M. de Girardin to regard *Les Trois Amants* as bearing on the important social and dramatic question of the day.

THOMAS DIAFOIRUS.

OCCASIONAL NOTES.

It was in Liverpool, at the old Liver Theatre, that Mr. Sims Reeves made his *début* in Italian Opera, his performance in *Lucia di Lammermoor* being remembered by a scene that marked the confidence of the assured artist. On an "encore" being demanded of a certain air by a majority of the audience, an opposition cry was raised by a small foreigner-loving minority. The young singer, nowise abashed, came forward, coolly remarking—"What, ladies and gentleman, is that a hiss I hear?"—and thereupon, turning his back to the audience, he left the stage, not exactly taking with him the sympathy of the house at such an unwonted display of boldness on the part of a *débutante*, although his enthusiastic admirers—and these were nine out of ten among the audience—by clamorous, but vain, demonstrations, strove to bring him back. If at times an unjust imputation has been raised against Mr. Reeves, it may safely be said that the public only reaps the benefit of his careful husbanding of a voice which we hope will long be preserved to the delight of all true lovers of genuine and perfect song.

FROM Vienna we learn that the long expected appearance of Verdi's Opera *Aida* is postponed *sine die* by reason that the composer, after all other business had been arranged, demanded

25,000 francs (£1,000) for personally directing its production. The directors of the Royal Opera House refused to pay so extravagant a sum, for which men of such reputation as Meyerbeer and Gounod would not have ventured to ask. After a sharp and angry correspondence the directors finally offered 2,000 francs (£80), a moderate renumeration, it must be owned. To this offer the *Maestro* vouchsafed no reply; and, to the no small disappointment of the Viennese public, the directors abandoned the idea of producing *Aida* and took up *Hamlet*, which they expect will run until April.—H. L. B.

We learn from *Le Ménestrel* that a most interesting relic has just been brought to Paris. It is a large oaken arm-chair, in which no less a person than Molière has often sat. We know that the illustrious comedian left Paris in 1646, and travelled through the Southern provinces of France till 1658. During his peregrinations, he met the Governor of Languedoc, who was no other than an old fellow-scholar of his at the College of the Jesuits, namely: Armand de Bourbon, first Prince de Conti. The Prince kept Molière with him for some time in the town of Pézenas, where he resided in preference to anywhere else. Molière arranged the *festes* given by the Government during the session of the States. There were no coffee-houses in those days, and the inhabitants used to meet at the shop of a barber, named Gelly. It was at Gelly's that Molière used to sit in the chair; it was at Gelly's that he studied the gestures and listened to the conversation of the natives; and it was at Gelly's that he learned the Pézenas dialect which he introduced in *Monsieur de Pourceaugnac*.

SACRED HARMONIC SOCIETY.—Handel's *Israel in Egypt* will be given by the Sacred Harmonic Society, at Exeter Hall, on Friday next, with Miss Edith Wynne, Madame Patey, Mr. Sims Reeves, Mr. Lewis Thomas and Mr. Santley as principal vocalists. Sir Michael Costa will conduct the performance.

PROVINCIAL.

LIVERPOOL.—*Apropos* of a concert given in St. George's Hall, by Mr. Charles Hallé, the *Porcupine* said:—

"In every number of the programme the performance of the orchestra was excellent; but they particularly distinguished themselves in the overture to *A Midsummer Night's Dream*. The quaint and delicate harmonies and luxuriant instrumentation of this fascinating composition were realised in the most complete manner. The principal orchestral number, Mozart's *Jupiter* Symphony, was equally well rendered; but the superior popularity of the former work gave its execution a preference in the estimation of the audience. We were glad to see Mr. Hallé availing himself of the services of a local vocalist, Madame Billinié Porter, who discharged her duties with a fair amount of efficiency. The solo instrumentalists were Madame Norman-Néruda, Herr Straus, and Mr. Hallé himself. The grace, refinement, and delicate emphasis of the lady's playing were as conspicuous as ever. In the *duo* by Bach she was ably seconded by Herr Straus. Mr. Hallé's contribution was a charming *False Caprice* in E, by Schubert and Liszt, played with all the great pianist's finish and more than his usual *verve* and spirit. We, who have so often cried out for delicate orchestral accompaniments, must not close without congratulating the band on their excellence in this department. Their playing with the voice and the violins in Bach's *concerto* was all that could be desired for refinement and sympathetic restraint."

COLCHESTER.—From the *Esex Standard* we extract the following:—

"The second of the series of concerts, by the members of the Glee Club, recently formed in connexion with this Institution, was given in the Lecture Room, St. John Street, and, although there were two or three counter attractions, the large room was wholly inadequate to contain the numbers who flocked thither; and, while many were unable to gain admission, a considerable number were compelled to stand throughout the entertainment. The gems of the evening's programme were the pianoforte solos of Mr. W. H. Holmes, of the Royal Academy of Music. His rendering of the solo, 'The Home Song,' and 'The Night Dancers' (the latter written by our talented townsmen, Mr. D. Pegler, for Her Majesty's private band), were enthusiastically received. Mr. F. Holmes, also of the Royal Academy of Music, sang two or three songs in first-class style, especially 'The Vagabond.' A duet by the Misses Darken; and one by Mrs. Winterbon and Mr. Crews, were also well received. Mrs. C. Winterbon was rapturously encored in

'The beating of my own Heart,' and in reply gave 'Robin Red Breast.' The other solos were 'Esmeralda,' and 'Song of the Old Bell,' which were very nicely rendered by Miss Bessie Darken and Mr. Ladell respectively. The selections chosen for performance by the Glee Club were Auber's chorus, 'O, Power Supreme!' Sullivan's part-song, 'O, hush Thee'; part-song, 'Tell me, Roses' (Barnby); and two selections from Mendelssohn's open air choruses, 'Autumn Song' and 'Vale of Rest,' and they were much applauded. There were but two readings, viz.: 'A Reminiscence of the Old Coaching Days,' and 'The Bashful Man,' by Mr. W. T. Hodson, which excited a good deal of merriment. Mr. C. Winterbon acted throughout the musical portion of the entertainment as conductor in his usual efficient manner, and the whole thing passed off excellently. The proceeds are to be devoted to the liquidation of the debt incurred in re-decorating the Lecture Room."

BIRMINGHAM.—There was a good attendance, in the assembly room of the Masonic Hall, at the concert given by the choir of St. Philip's Church. Among the instrumental features of the concert were two movements from Hummel's "Septet," the performance of which was in highly competent hands (Mdlle. Le Brun taking the pianoforte part), and two solos by Chopin and Liszt, executed by the same pianist, of whose performance *The Birmingham Gazette* says:—"In her rendering of both these pieces—which are widely different in character and style—she evinced not only a firm, free, and flexible twist, a neat, even, and skilful execution, but also a vigour, earnestness, and expressiveness of style, very different from the mere clever, mechanical playing of too many of our modern pianists." The part songs were the principal feature in the vocal part of the programme, and were effectively given. Mr. C. J. B. Meacham was the conductor.

OUR CONTEMPORARIES.

To a very interesting article on Mr. Gilbert's admirable and delightful new play, *The Wicked World*, the able dramatic critic of the *Sunday Times* has the following peroration:—

"So ends this charming play; one of the brightest and daintiest fancies Mr. Gilbert has yet woven into dramatic shape. Nothing but the mere outline is apparent from our story. For the beautiful details we must refer the reader to the play itself, which, for many a night to come, is likely to remain one of the most pleasing as one of the most intellectual of London entertainments. It is not very clear to those who do not pay close attention, and it is not provided with any strong dramatic interest. It is, however, something which, for a change at least, is better than stronger qualities, and with men of culture it is sure to be a favourite. Its blank verse is subtle and good, and is agreeable, humorous, and fluent, without claiming any higher quality. The work has, however, the decided stamp of Mr. Gilbert's originality, and that originality is one destined to endure and be discussed by succeeding generations. To carp at the treatment of scenes would not be difficult. It is pleasanter, however, to point to a work in blank verse which fulfils every requirement of classic art, and rouses to absolute delight a modern English audience. Such work is scarce, and we hope Mr. Gilbert will give us more."

To every word of which we zealously exclaim—"Amen!"—Not for a quarter of a century have we seen anything so original and so captivating as this same "*Wicked World*."

REVIEWS.

AUGENER & CO.

The Monthly Musical Record, Vols. I. and II.

THESE volumes should be in the library of every musician, not only because they supply an "abstract and brief chronicle of the (musical) time," but also because they contain very many valuable articles, useful for reference, and most instructive to the non-professional reader. Being issued at intervals of a month, and, therefore, free from the hurry and scramble of weekly publications, the *Record* is able to come forth with deliberate and well-considered utterances. This indeed, is its distinguishing feature; and, though we may not be able to agree with all its opinions, the manner in which these opinions are advanced secures our respect. Perhaps we can best indicate the character of the serial by mentioning a few of the more conspicuous writings in the volume before us. Thus Mr. Ebenezer Prout sends interesting analyses, with music-type illustrations, of Schubert's *Massen* and Schumann's *Symphonies*; Herr Pauer contributes a mass of valuable information with respect to writers for the instrument he professes, and Mr. Dannreuther supplies some very well written articles on Wagner and his theories. Further, the department of foreign music is admirably attended to; all the new publications of note being discussed at length and with much acumen. To sum up, the *Record* fills an important place in our musical literature—a place distinct from that of the weekly journals, but one of equal consequence, and we are glad, however much we may differ in matters of opinion, to witness so much earnestness, ability, and zeal for the interest of art.

Ball Scenes. Nine Characteristic Pieces for two Performers on the Pianoforte. By ROBERT SCHUMANN (Op. 109). Edited by E. PAUER.

The most zealous detractor of Robert Schumann must admit that his smaller works for the piano are works of high originality and very distinctive merit. No composer has enriched the repertory of the "household instrument" with more beautiful thoughts, elegantly expressed; and, therefore, we welcome the publication of his *Ball Scenes* as an important addition to those lighter fancies which best serve to spread a composer's reputation among the community at large. There is no reason why these nine pieces should not find their way into drawing-rooms which are inexorably closed against classical music. Not that they are unclassical, but that, being classical, they are, at the same time, adapted to charm the popular ear by reason of "catching" themes, and a cheerful, pleasant spirit. The series begins with a *Preamble*, and is continued through a *Polonaise*, *Walzer*, *Ungarisch*, *Française*, *Mazurka*, *Eccossaise*, and *Schnell Walzer*, to the final *Promenade*. In not a few movements grave students of music will find much to charm them; and, as a whole, they possess interest derived from the remarkable man whose lighter labours they represent.

DUFF & STEWART.

A Fig for the Vicar. Song in the *Lady of the Lake*, arranged with original Symphonies and Accompaniments by W. C. LEVEY.

This song having become familiar, owing to its performance at Drury Lane, throughout the run of Mr. Halliday's latest adaptation from Scott, we need do little more than simply mention it. Those who love a good, jolly, old English effusion will find here something to please them. Mr. Levey's share of the work serves its purpose well enough.

Quel Ruscelletto, che l'onde Chiare. Canzonetta. Composta di ED. RUBINI.

This song, though somewhat conventional in type, and lacking originality, is pretty, and adapted to display a good *legato* style. As it is easy, and of moderate compass, amateur tenors who affect Italian songs may do worse than give it a share of patronage.

Dream of Angels, Little One. Song. Words by GEORGE COOPER. Composed by FRANZ ABT.

The verses of this cradle song are well written, and Herr Abt has wedded them to some very pretty and attractive music. As usual in the works of this composer the accompaniment plays a prominent part, and adds no little to the general effect. It is extremely tasteful, and the song deserves to take rank as a favourite.

Sotto un Capella Rosa (Biondina, No. 2). Parole di G. LAFFIRA. Music di CHARLES GOUNOD.

SIMPLICITY is the chief characteristic of this effusion; the simplicity of which is so uniform that hardly a peg is presented on which to hang a remark. M. Gounod has rarely sent out a more obvious "pot-boiler;" and we should not be at all surprised, looking at the commonplace prettiness of the music, if it answered its purpose, and boiled the pot effectively. Key, E flat; voice, soprano or tenor.

The Passing Ship. Words by the Earl of PEMBROKE. Music by VIRGINIA GABRIEL.

A TALE of the sea is here told with effect by both poet and musician. Miss Gabriel has written her music tastefully, and refrained from any excursion likely to carry her out of her depth; although she begins on the dominant seventh, and although there is a C sharp in the seventh bar which challenges anybody to tell whence it cometh or whither it goeth. We have pleasure in approving the song as a whole.

JOSEPH WILLIAMS.

Lenore. Mazurka for the Piano. By GEORGE BARNARD.

This is a Mazurka of an animated, not to say brilliant, character. It is copiously fingered. Key, F major.

J. F. PETIT.

I would if I were You. Ballad. Written by SYLVESTER C. Composed by W. LOVELL PHILLIPS.

We have here a re-issue of a song once connected with the name of Miss Poole. The chief interest lies in some piquant verses to which Mr. Phillips' easy music is wholly subordinate. Well sung, it can hardly fail to be well received in the "social circle."

Welcome Home. Galop de Concert pour Piano. Par IMMANUEL LIEBICH. A GALOP of unusual vivacity. It is more difficult than the general run of its kind, but will repay the trouble of preparation.

LAMBORN COCK.

Love, what wilt thou? Words by LONGFELLOW. Music by LINDA.

WHOEVER "Linda" may be, she has no occasion to hide herself, as regards this song, behind a *nom de plume*. The music is written not only with a keen feeling for the words, and much power of forcible expression, but also with such technical skill as is very rarely met with in the works of lady composers. We have no hesitation in saying that Linda's effusion is one of the best songs of recent years, and as such we commend it to public favour. Key, E flat; compass, moderate.

DUNCAN DAVISON & Co.

Two Duets for Two Performers on one Pianoforte. Composed by HEINRICH STEIEHL.

We do not remember having met with the name of Herr Stiehl before; but, if these duets be an average specimen of his work, we shall be glad to meet with it again. The music before us is the work of a musician and an artist, who evidently deserves a helping hand. Duet No. 1 is an *Allegro* in G major, light and fanciful as to character, extremely pleasing, and quite easy. The second, in F minor, opens with a March, *Andante*, leading to an expressive melody in F major, which, in turn, is followed by a resumption of the first theme. This, also, is easy; and we commend both pieces to the notice of amateurs as being thoroughly adapted to their requirements.

Celebrated Overtures for the Pianoforte.

We have here twenty-three popular and celebrated overtures, arranged for the pianoforte either by their respective composers or by the capable hands of Diabelli. The list comprises Beethoven's *Men of Prometheus*, Mozart's *Le Clemenza, Don Giovanni, Le Nozze, and Die Zauberflöte*, Handel's *Samson and Occasional Oratorio*; Rossini's *Il Barbiere, Tancredi, Gazzza Ladra, and Otello*; and Weber's *Der Freischütz*. As all these masterpieces are adapted to the use of moderately-skilled performers, we need say but little in favour of Messrs. Davison & Co.'s edition. It is cheap and well printed, and should be well patronized.

The Royal Leamington Spa Waltzes. For the Pianoforte. Composed by ALBERT DAVIES.

There are some graceful melodies in these waltzes, which, moreover, are easy to play, and thoroughly *dansante*.

The Marriage Bells. Song. Written by R. CLOTHIER. Music by W. F. TAYLOR.

The popularity of this song would be secured by its title-page, whereon a wreath of orange blossoms surround two hands in the act of giving and receiving the ring. But the words and music are attractive in their way, the latter aiming at a good deal of realistic effect.

MUNICH.—Third Soirée for Chamber Music, given by Herren J. Venzl, Ch. Lehner, C. Hieber, and J. Werner, took place in the large hall of the Museum. The programme contained Quartet in E flat major, Cherubini; three Scotch Songs, with piano, violin, and violoncello, Beethoven; "Concerto Grosso" for two violins, and violoncello, two oboes, two violins (ripieno), tenor, double-bass, and piano, G. F. Handel; two Songs with Harp, Fr. Lachner, and F. Mendelssohn; Quartet in E, Op. 47, for piano, violin, tenor, and violoncello, R. Schumann.—The fourth and last Subscription Concert was devoted to Handel's oratorio *Judas Maccabaeus*. The solos were entrusted to Madame Diez, Mdlle. Meyssenheim, Herren Fischer and Vogl. The delight exhibited by the audience in this great work proved that, despite the—we mean, despite Herr Wagner—and all his works, a love for really classical music still exists in the Bavarian capital.—An interesting concert took place in the grand room of the "Museum." Mr. Oberthür, whose reputation as composer and virtuoso is of world-wide dimensions, charmed the select and critical audience by his exquisite harp playing. The endless difficulties of his instrument do not appear to exist for him, his playing is unpretentious, decided, powerful, and artistic in the highest degree. An original trio, for violin, violoncello, and harp, in four movements of composition of great merit, was given to perfection by the members of the Royal Operahouse, Messrs. Lehner, Menter and the author, who, at the conclusion, were twice recalled by the audience. Another, not less interesting performance, was a trio for three harps, also the composition of Mr. Oberthür. It was played by Messrs. Tombo and Zwerger (also belonging to the Royal Operahouse), and the composer. This trio, which introduces the most beautiful effects and combinations possible for harps, was honoured with the same ovation as the former. In both his solo pieces, "Souvenir de Londres" and "Clouds and Sunshine," Mr. Oberthür was repeatedly recalled. Mdlle. Poyet, who has a beautiful mezzo-soprano, and sang with great success in London, some years ago, gave Beethoven's "In questa tomba oscura," "En der herrlichste von allen," by Schumann, and "Nachtstück" by Schubert, with great effect, and was also highly successful in Oberthür's charming romance, "Je voudrais être," in which she was accompanied by the composer on the harp. Last, not least, we must compliment Fraulein Herbeck on her exquisite playing of Liszt's "Ballade," she also played the piano parts in Oberthür's duos for harp and piano on *Oberon* and *Lucrezia Borgia*, which met with the most flattering reception, both artists being repeatedly recalled.

BARCELONA.—A musical association, entitled the St. Cecilia Society has been formed, under the presidency of Señor Don Juan Casamitjana, with the purpose of giving concerts for the performance of the best works of Spanish and foreign composers, and otherwise advancing the interests of music.

WAIFS.

Madame Arabella Goddard spent Christmas week with friends in Liverpool and its vicinity.

The Mayfair Minstrels have commenced their meetings for the season, under the direction of Mr. Francesco Berger.

Mdlle. Alvina Valleria, the clever pupil of Signor Arditi, made her *début* last Saturday at the Scala, Milan, in the part of Isabella in *Robert le Diable*, with decided success.

Mr. John Francis Barnett's cantatas, *The Ancient Mariner* and *Paradise and the Peri*, are in course of rehearsal, and about to be given in public by more than twenty provincial choral societies; a sure proof of popularity.

Misses Blanche Cole and Lucy Franklin, Mr. Nordblom, Mr. Castle, and Mr. Aynsley Cooke, are engaged, by Mr. Gunn, to perform a series of English operas, next month, at the Gaiety Theatre, Dublin. Mr. Liddle is to be the musical director.

Le Menestrel announces that Mdlle. Albani will sustain the part of Ophelia, in M. Ambroise Thomas's *Hamlet*, at the Royal Italian Opera, next season, and Madame Nilsson that of Mignon, at Mr. Mapleson's Italian Opera, Drury Lane.

The American paper, that stated Signor Arditi's daughter had figured in the orchestra of the New York Academy of Music, is in error. Signor Arditi's daughter as yet numbers but thirteen summers, and has never been out of England where she was born.

The Winter Italian Opera Company at St. George's Hall brought out Mozart's *Così fan tutte*, on Thursday evening, with decided success. The artists exerted themselves to the utmost, and a capital *ensemble* was attained. The orchestra was perfect. Particulars in our next.

Mr. J. M. Bellew embarked at Liverpool, on Thursday afternoon week, on board the White Star line steamer, *Atlantic*, for New York. Mr. Bellew has entered into an agreement with Messrs Redpath & Fall, of Boston, to give a series of his popular readings in the United States, commencing at Boston about the 27th of this month. Mr. Bellew will return to Europe in April.

The *Liverpool Mercury*, in its notice of Mr. Charles Hallé's concert, thus speaks of Mdlle. Billinie Porter:—

"Setting an example which might worthily be followed at other first-class concerts in Liverpool, local vocal talent was engaged, and admirably represented by Madame Billinie Porter, whose efforts were as successful as they were highly satisfactory. Meyerbeer's aria 'Va dit elle' was delivered by her with most telling effect, and her excellent voice, careful training, and intelligent taste were clearly shown in her other numbers. In the matter of orchestral accompaniments Madame Porter was highly favoured, the band playing with fine discrimination and a due regard to the vocalist's position."

I have notes—any commentator shall have them for a round, but remarkably reasonable, sum—of many Shakespearian queries. Divers things want clearing up. How about the sack that Williams lost at Hickley fair? How much a dozen were Mrs. Keech's prawns? What became of Black George Barnes? Who was Master Surrecard, who is alluded to only? Was Master Dumbleton's satin warehouse celebrated? Why did Master Smooth, as a silkman, exhibit the sign of the lubbar's (or leopard's) head? Is there a portrait of Mistress Eleanor Poins? If my friend, Mr. Doran, the new and most fitting Editor of *Notes and Queries*, can answer me these questions, I will kindly ask him some more.—*Punch*.

WOMAN'S RIGHTS.—"A woman!—what it is to be a woman! it gives you a right to set every power of hell in motion, and always to be spared the consequences; to upset every arrangement of the world, and disturb the quiet, and put your fingers into every mess, and always to be held blameless. That is your right. Oh, I like those 'women's rights!' I should have knocked down the man who had interfered as you have done; but, because you are woman, I must come out of my quiet, I must derange my life, to save you from your folly. God in heaven! was that what those creatures, those slaves, those toys, were made for? to interfere—for ever to interfere—and to be spared the consequences, at any cost to us?"—*Cornhill Magazine*.

The following lyric pieces were put on the Parisian stage during 1872:—

Fantasio, Offenbach, 3 acts, Opéra-Comique; *Le Roi Carotte*, opéra-bouffe-féerie, 4 acts, Gaieté; *Une Fête à Venise*, opéra-bouffe, F. Ricci, 4 acts, Athénée; *Le Docteur Rose*, idem, 3 acts, Bouffes-Parisiens; *Le Vengeur*, opéra-bouffe, Legouix, Variétés; *Les 400 Femmes d'Ali Baba*, Nibelle, Folies-Marigny; *Les Brioches du doge*, Demarquette, Folies-Bergères; *Le Passant*, one-act, Paladilhe, Opéra-Comique; *Sylvana*, de Weber, 4 acts, Athénée; *La Timbale d'Argent*, 3 acts, Léon Vasseur, Bouffes-Parisiens; *Djamilé*, one-act, Georges Bizet, Opéra-Comique; *Les Cent Vierges*, Charles Lecocq, Variétés; *La Princesse Jaune*, one-act, Camille Saint-Saëns, Opéra-Comique; *L'Alibi*, 3 acts, Nibelle, Athénée; *Dimanche et Lundi*, one-act, Delandres, idem; *Hélène et Abélard*, idem, Henry Litoff, Folies-Dramatiques; *Don César de Bazan*, opéra-comique, 3 acts, Massanet, Opéra-Comique; *Mdlle. Turlupin*, opéra-comique, 2 acts, Guiraud, Athénée.

We understand that an effort is being made to hold a musical festival at Liverpool similar to that held at Norwich and other places. Many years ago musical gatherings of this description were held periodically, and resulted in adding a large amount to the funds of the local charities. The last of these festivals took place in October, 1886, when £2300 were realised, and appropriated to purposes of benevolence. Several meetings have been held at the town hall, at which the proposal was discussed, and it is probable that a requisition will be presented to the mayor asking him to convene a public meeting on the subject. Should the decision be favourable, action will be taken for giving effect to the suggestion, for holding a festival about September next, the surplus funds to go towards aiding the medical charities. Of late a more decided taste for high-class music has characterised our townsmen, and this, taken in connection with the increased population since festivals were held, justifies a hope that the project would be eminently successful.

L'Art Musical gives the following as a list of those eminent in connection with music who have died during 1872:—

"Carafa, Léopold Amat, Théophile Gautier, Michel Carré, Nérée Desarbres, librettistes; S. Dufour, directeur de la *Revue et Gazette de Paris*; Charles Battaille, Ch. Duvernoy, Guérin, Tariot, professeurs titulaires et honoraires du Conservatoire; Eugène Ferrand, secrétaire de cet établissement; Leylon, professeur de chant dans les écoles de la Ville; les ténors Renard et Colin; le baryton Gassier; les cantatrices Sabine Heinefetter, Pissironi, Carlotta Marchisio, Benita Moreno, Julia Priedo; Lafeuillade, Théodore Cogniard, De Chilly, Raphael Félix, directeurs de théâtres; les chefs d'orchestre Eugène Prévost, Auguste Mey; Alexis Colleville, régisseur de l'Opéra; les maîtres de chapelle et organistes V. Renaud, Ch. Simonin (de Dinan), Charbonnier (d'Aix), Gaspard Michel, maître tambour-major au Conservatoire d'Aix; les critiques et musicologues Théodore Hagen (États-Unis), Chorley (de Londres), Dr. Cormeans (de Bruxelles), les maestri Alessandro Gandini, Alessandro Ghislanzoni (Venise), N. Manzaro, auteur de l'hymne national grec; Georges Galitzin; Francesco Lucca, éditeur à Milan; Georges Hasselmans, harpiste; Kessler, le célèbre pianiste autrichien; Luigi Anglois, contre-bassiste; les acteurs Arnal et Kopp," &c.

MUSIC RECEIVED FOR REVIEW.

DUNCAN DAVISON & CO.—"Home, sweet Home," and "Remembrance," by C. F. W. Feindt.
WERKES & CO.—"Smile on my evening hour," sacred song, by Mrs. J. Holman Andrews.
NOVELLO, EWER, & CO.—"The Organist's Quarterly Journal," for January, 1873.

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